Specimens

of

TILE PAVEMENTS

Drawn from existing

Authorities

By

Henry Shaw F.S.A.

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1858

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TO

His Royal Highnels the Duke of Cambridge, K. G.

PATRON,

HIS GRACE THE DUKE OF BUCCLEUGH, K. G.

PRESIDENT,

THE VICE PRESIDENTS, AND THE OTHER MEMBERS OF THE

Surrey Archaeological Society,

THE FOLLOWING ILLUSTRATIONS OF

A TILE PAVEMENT, FORMERLY EXISTING IN

Chertsey Abbey,

ARE RESPECTFULLY DEDICATED BY

HENRY SHAW, F. S. A.

HONORARY MEMBER OF THE ROYAL INSTITUTE

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INTRODUCTION.

AS the leading objects of the present publication are to show the arrangement of ancient Tile-pavements by a selection from those now remaining in a perfect state, or where the original designs can still be traced, and at the same time to give, on a useful scale, as many examples of the tiles themselves as appeared worthy of being reproduced, either in the same or any other material, any lengthened history of this particular manufacture seems uncalled for.

It is uncertain when this kind of pavement was first adopted; but the prevalent opinion appears to be that they were made in imitation of the Roman mosaics, which in England are found to be chiefly composed of tesseræ of baked clay.

The process of manufacture supposed to have been generally employed may be thus described. Squares of well-compacted clay, usually from four to six inches, with a thickness of one inch, were dried, probably in the sun, to the requisite degree of hardness, having a stamp impressed upon them which bore a design in relief, so as to leave the ornamental pattern in cavetto; into the hollows thus left on the face of the tile, clay of another colour, most commonly white, or pipe-clay, was then inlaid or impressed. The tile thus prepared was then faced with a metallic glaze, which gave to the white clay a yellow tinge, and a more rich and pleasing tint to the red.

For the success of this simple operation it was necessary that the two kinds of clay employed should be, as nearly as possible, of the same quality, for if in the furnace the white was liable to shrink more than the red, the work would be full of cracks; in the other case, the design would bulge and be thrown upwards; of which imperfections examples are not wanting. Occasionally, either from a deficiency of white clay, or for the sake of variety, glazed tiles occur with the design left hollow, and not filled in with clay of a different colour; a careful examination, however, of the disposition of the ornament will frequently show that the original intention was to fill their cavities, as in other specimens; but instances also present themselves where the ornamental design evidently was intended to remain in relief, the field, and not the pattern, being found in cavetto. Tiles of this kind, about six inches square, with armorial and other decorations, were found in excavating the ruins of Whitland Abbey, Carmarthenshire, in 1837; and one, ornamented with the Holy Lamb, is represented in the Gents. Mag. N.S. xii. 597; examples likewise, remarkable on account of their very late date, occur in Tavistock Church, Devonshire, and in several other churches in the same county.

As it is probable that the origin of the fabrication of decorative pavements by the process just described may be found in the mediæval imitations of Roman mosaic work, by means of coloured substances inlaid upon stone or marble, I have considered it ad-

visable to give a few specimens of some of the most remarkable now existing. Those selected are from the pavement belonging to the ancient Cathedral of St. Omer, that in front of the Shrine of St. Thomas-a-Becket in Canterbury Cathedral, and an example of Italian work from the Cathedral at Sienna. These are copied from most carefully-executed tracings taken from the originals by Mr. William Burges, Architect, who has kindly allowed me the use of them.

The pavement discovered at Castle Acre, Norfolk, may be classed among the earliest known specimens. These tiles are decorated with escutcheons of arms, and on some appears the name Thomas; they are coarsely executed, the cavities are left, and not filled in with clay of a different colour. A specimen, which, although foreign, is interesting, as exhibiting, in an early armorial decoration, several coats belonging to Anglo-Norman families, exists in the Tiles brought from the guard-chamber and great hall of the Dukes of Normandy, within the precincts of St. Stephen's Abbey at Caen. This pavement was described by Ducarel in his tour in Normandy.

Some of the earliest productions of Encaustic Tiles are also the most beautiful; for instance, those which are still in fine preservation in the chapter-house at Westminster, those taken from the ruins of Chertsey-Abbey, and examples of the thirteenth century generally.

Tiles were sometimes used for the purposes of tombs. No entire specimen is known to exist either in England or France; but among the drawings collected by M. Gagnières, and preserved among Gough's collections in the Bodleian Library, is a series of tombs of this description which formerly existed in the chapter-house of the Abbey of Jumièges in Normandy. They are of the thirteenth century, and represent the Abbots prior to that period—the figures in their robes, under trefoil canopies, and some of them with inscriptions.

Three ancient kilns for burning tiles have been discovered in Worcestershire and Staffordshire. One was brought to light, in 1838, in the immediate vicinity of the Priory of Great Malvern. This kiln, there can be little doubt, supplied the rich variety of tiles which, as it appears either by the dates imprinted upon them or their distinctive character of ornaments, were fabricated at the period when that priory church was rebuilt, about the middle of the fifteenth century. The same tiles, the production of the Malvern kiln at this period, may be seen in the churches in the neighbouring counties of Hereford, Gloucester, and Monmouth.

In December 1837, a second kiln of similar construction was discovered near Droitwich, in a recently consecrated cemetery in the parish of St. Mary, Wilton. A number of tiles, identical with those still existing in Worcester Cathedral and the priory church at Malvern, were found piled up therein. The tiles found at this place appear to be of the fourteenth century.

The site of a third kiln has recently been pointed out in Staffordshire, near great Saredon, adjoining the Watling-street, south-west of Cannock. The character of the fragments found here is of the sixteenth century.

HENRY SHAW.

37, *Southampton Row.*
Dec. 1st, 1858.

LIST OF PLATES.

PLATE I. From an incised slab in Canterbury Cathedral.

PLATES II. and III. From incised slabs in the Cathedral of St. Omer.

The following able paper on incised slabs and pavements, from the pen of Mr. William Burges, was printed in "The Builder" for June 30, 1855, and is republished here with his permission.

"INCISED SLABS AND PAVEMENTS, WITH A VIEW TO THE USE OF THEM.—It is a matter surely to be regretted, that the artists of the Middle Ages, generally so profuse in their legacies to posterity, should have been so parsimonious with regard to those historiated pavements of incised stones which formed by no means the least valuable ornaments in some of the largest cathedrals, and by which the forcible outlines of the Egyptian hieroglyphics and the Etruscan vases are brought back to our recollection.

"A few scattered, half-defaced slabs, long removed from their original position, with one or two scanty notices of the Benedictines, serve rather to suggest what we have lost, than to afford us many data for any reconstruction.

"It is probable, however, that even in the thirteenth century the extreme amount of cost and labour demanded for the production of incised stones prevented their frequent employment in large masses, such as pavements; although as tombs, consisting of single slabs, they are sufficiently common all over Europe.

"Dante gives a curious proof of this: describing the examples of the punishment of pride incised on the marble floor of the first circle of the hill of Purgatory, he compares them to the slabs on the floors of the churches, which exhibit the image of the person such as he was when alive, by which it would appear that figure-subjects were in his time for the most part employed for monumental purposes. For had such a mode of treatment been common in the pavements of the churches of Florence, or of his own 'bel San Giovanni,' he would doubtless have referred to them.

"The marble plan of Rome, now in the Capitoline Museum, which anciently formed the floor of the temple of Remus; and an obscure allusion by Pliny to the *pavimentum scalpturatum*, which he described as ornamenting the temple of the Capitoline Jove, as far back as the third Punic war, show that the origin of these pavements is to be sought at a time far anterior to the period of their greatest prevalence.

"As regards the Middle Ages, we must refer the gradual employment of incised slabs to the increased difficulty of procuring the costly and exotic materials for the pavements of the Opus Alexandrinum and Opus Vermiculatum, which were so common in ancient art. Accordingly, we find incised stones first of all used in conjunction *with* mosaic, as in the tomb of William, son of Robert, the second count of Flanders, who died in 1109, a few years back discovered in the ruins of the church of St. Bertin, at St. Omer. This tomb was no other than a pavement of mixed mosaic: the principal feature was a cross saltire, the circles at the extremities of which contained stones with incised lions, the lines being filled up with a coarse cement; and if I remember rightly, an imitation in incised stone and mortar was, in some cases, substituted for the coarser mosaic. If we may believe the authors of the 'Voyage Littéraire,' the cathedral of Arras possessed in the choir a pavement of historiated stone, still more ancient than this example; but unfortunately the judgment of the Benedictines was so often wrong when they attempted to assign a date to objects of the Middle Ages, that it may well be permitted to doubt whether those 'great hard stones, on which the history of genius was represented in relief,' were really constructed when the bishopric of Arras was separated from that of Cambray, viz. in 1095. In all probability they resembled those at St. Omer, and the deterioration of the cement would easily explain how they came to present the appearance of being in relief, especially when the edges became worn down.

"We now come to the pavement belonging to the ancient cathedral of St. Omer. Although repeatedly taken up and removed from place to place, and, still worse, injudiciously restored, it remains by far the most important example we possess, not only with regard to the quantity of the stones, but also to the importance of the subjects represented.

"The choir, the chapels, and probably a portion of the ambulatory, were paved with these dalles, the execution of which appears to have extended from the end of the twelfth century to the latter half of the thirteenth. In

1608, the soil of all the east end of the church was raised, and they were then conveyed to the nave, where, being exposed to much rougher usage than in the choir, they rapidly decayed, until at last, after very many removes, the few, comparatively speaking, which have been left have found an asylum in the Chapelle des Antiquaires. Unfortunately it was decided that they should be restored before being finally deposited in safety, and accordingly a hot cement was run into all the hollows utterly irrespective of the ancient colours, while a few strokes of the chisel gave the requisite sharpness to any part that had become obliterated. After this, it is needless to say, that the drawings are but shadows of what the originals must have been; indeed, it is probable that not a single line retains its ancient shape, not only on account of the restoration,—for that was only partial,—but from the fact that the ancient workman sometimes under-cut his incisions, or did not make them all of equal depth. Now, when these incisions came to be worn down, they would present a very different appearance from what they did when they were first executed.

"The Italian work, on the contrary, is far better preserved; for the marble being a harder material, the lines were formed in the first instance by means of drill holes, and as they went in much deeper than the chisel, we can often ascertain the direction of the lines when they themselves have been utterly obliterated.

"The slabs at St. Omer consist of three sizes, the sides of which bear the proportion, 1, 3, 5. The larger ones consist principally of portraits of the donors, on horseback: these were varied by others containing nine figures of men or animals, in as many circles. Others, again, have interlacing foliage or shields. There are also some fragments of slabs much larger than any of these; they probably served as centres for the pavements of the chapels. One represents the burial of the Virgin, and the other is defaced.

"Of the second size, the subjects are still more varied:—Armed elephants, the seven liberal arts, the signs of the zodiac, the labours of the months, the fables of Æsop, besides the usual arrangement of foliage, and circles, with animals in them, form the subjects. Unfortunately all the series are very imperfect. Thus we have only five out of the seven arts, six of the labours of the months, five of the signs of the zodiac, and only two of the fables.

"As to the smaller stones, they are exceeding numerous, there being about seventy varieties. They represent various species of foliage; various subjects from the Bestiarium (the natural history of the time); some Minotaurs, which strongly recall the manner in which these metamorphoses are depicted in the 'Ovid Moralisé,' in the library at Rouen; and, finally, sundry subjects of satirical allusion, such as the ass playing on the harp.

"It is not a little singular that in even those few dalles which have reached our time—the sole wrecks of this once magnificent pavement—we can almost trace the same thing that M. Didron fancies he has discovered in the sculpture at Chartres Cathedral, viz. the Speculum of Vincent de Beauvais, written in stone. Vincent de Beauvais divides his Speculum into four parts;—The Miroir Doctrinal, which teaches the seven liberal arts; the Miroir Historique, the history of the world; the Miroir Naturel, the study of nature; and the Miroir Moral, the different duties to fulfil and vices to avoid. The first is represented by the seven liberal arts; the second, probably, by the metamorphoses; the third by signs of the zodiac, the labours of the year, &c.; whilst the fourth is wanting, but probably has been destroyed, as it is impossible not to believe but that so common a subject as the battle of the Virtues and the Vices should have had a place in so large a pavement. It exists, however, at Canterbury; to which place I must now refer for the next chronological example.

"In front of the shrine of St. Thomas à Becket remains a pavement of Opus Alexandrinum, unlike any other that I have ever seen—the porphyry, the serpentine, the piombino, and, indeed, the general lines, tell of an Italian origin; but the intermixture of the black French slate, the brass fillets, the flattened circles, the fretted border in the centre, and the scale-like diaper in the angles, inform us that those materials have been put together by some western artificer, and not the 'Petrus Civis,' who about the same time had employed his skill at Westminster. Round this pavement, as a centre, there are now inserted about thirty-four small incised stones. Those drawn, although not in their original position with regard to each other, appear to have retained to some degree their ancient arrangement. Unfortunately it is almost impossible to make any restoration that would be completely satisfactory with regard to the angles of the Opus Alexandrinum; but that which presents the greatest probability would be to place the circles three deep on the north and south, two deep on the west, and none at all on the east, inasmuch as there does not remain sufficient room between the points of the mosaic and the furrow worn in the marble by the knees of the countless pilgrims who went, like Chaucer, to worship the blissful martyr. There are two lozenge-shaped stones, one containing four lions, in as many circles, and the other defaced, which help to fill up the space left between the angles of the mosaic and the indented marble above mentioned. The rest of the intervals, as well

between the mosaic and the stones, as between the stones themselves, were probably filled with the coarse mosaic of black slate, red French marble, and white close-grained stone.

" The subjects are, as usual, the Signs of the Zodiac, the Labours of the Year, the Virtues and Vices, and chimerical animals.

" No one of these series is perfect; but at the same time they are most valuable examples, both from the spirit of the drawing, and from the fact of their having escaped the restoration which has so lamentably disfigured the slabs at St. Omer; and indeed it was with great pleasure that I heard the architect of the cathedral, Mr. Austen, disclaim any intention on the subject; and I may here be permitted to thank that gentleman, not only for the facilities afforded me, but for sundry hints as to their ancient state and the sources of their material.

" The next pavement of importance is now preserved in the church of St. Remi, at Rheims; it originally ornamented the space between the high altar and the body of the choir, of St. Nicaise. When this church, the *chef d'œuvre* of the celebrated architect Libergier, was destroyed by the Bande Noire of Santerre, they were sold with the rest of the materials, and for several years formed the pavement of a yard leading to a stable. However, some time ago, they were acquired by the town, and finally deposited in their present position.

" These dalles differ from any of the others before described, inasmuch as the figures are formed of a single outline run in with lead. From the style of the drawing they can scarcely be earlier than the beginning of the fourteenth century, and we should probably not be far wrong in saying that they were executed under the superintendence of Robert de Coucy (the successor of Libergier), who died in 1311.

" They consist of forty-eight lozenge-shaped slabs, each having a group incised on it representing some one of the Bible stories within a more or less complete quatrefoil. The series begins with the construction of the Ark, and finishes with the condemnation a second time of Daniel to the lion's den.

" Mr. Tarbé, who has published these very interesting monuments, supposes that if the pavement was wholly composed of historiated slabs, we should want just as many again as those we possess; but I think it very doubtful, if the whole of the slabs contained figures, inasmuch as we have several half ones, in which foliage is the only ornament.

" In 1553, the Spaniards and Flemings succeeded in destroying Therouanne, a town about eight miles from St. Omer. Never, probably, since the introduction of Christianity, has a town been destroyed with such relentless animosity. The victorious Flemings carried off the works of art, and even the building materials, for trophies: thus the cathedral at St. Omer possesses a colossal figure of our Lord, with St. Mary and St. John, which came from the grand portal of the cathedral of Therouanne. In like manner, in the little village church of Blaringhem, there are about sixty incised slabs, nearly defaced, and inserted into the pavements without order. The tradition runs that they formed part of the spoils of Therouanne; and when we consider that broken pieces of them are found built up into the houses, it will be found rather easier to believe tradition in this case, when the same authority asserts, that the dalles of St. Omer came from a temple of Minerva, situated on Mount Sithieu.

" As to the art of these stones, we may observe, that they appear to have been executed a little later than those of St. Omer: the large ones consist of scenes from sacred history, in circles and quatrefoils, and the smaller in much the same subjects as those at St. Omer.

" Another pavement is drawn in Willemin's work: it is there described as being in the Musée des Augustins. What became of it after the dissolution of the Museum, I cannot tell. I do not remember ever to have seen it in any of the public collections in Paris, but most probably it is in the depôt at St. Denis. The design was a series of quatrefoils, touching one another, and containing foliage: the space between them was occupied by figures on a black ground, and the incised parts are stated in the text to have been filled up with bitumen.

" I must now direct your attention to Italy; and there we find a somewhat different process applied: the body of the pavement is white marble, and the figures are detached by a black ground of the same material. If the ground is tolerably extensive, the black marble goes right through: if, on the contrary, it is small, a hole is cut in the white marble, into which a thin piece of black is then inserted: lastly, the lines of the drapery, the features, &c. are formed by incised lines, filled in with a black resinous cement. The two principal examples which occur to me are the Baptistery at Florence, and the Cathedral at Sienna. The former may almost be passed over; for though it contains a great many white slabs, with black ornaments, they are all mosaic; the only portion containing lines being a circle with the signs of the zodiac: unfortunately this has been so much worn, that little can now be made of it.

"As to Sienna, we are much better off: it is certainly the only incised pavement tolerably perfect; and although of different dates, and consequently of different styles, it still retains its unity of arrangement. The first in order of time, are the representations of the Virtues, which are arranged round the altar: they are all referable, with one or two exceptions, to the beginning of the fourteenth century. The illustration represents Justice, surrounded firstly by a richly-cusped circle, and then by a square border, at the angles of which are represented the winged lamps of knowledge. At the present moment I forget whether the Italians, who always know who did everything, or if they do not, always invent, refer the designs of these to Buoninsegna or Simone Memmi. However that may be, they are beautifully drawn, and are certainly, without exception, the very finest incised slabs which have come down to us. The rest of the church is thus mapped out. Rich borders run from pillar to pillar, both north and south, and east and west. These again enclose rich borders, separated from them by bands of plain marble. In the nave within these last, we find principally scenes from the Scriptures, executed during the latter half of the fifteenth century: some of them of latter date are attributed to Beccafumi. Others, again, are earlier, more particularly a curious collection of mediæval emblems of the Italian cities, in Opus Vermiculatum, which probably dates considerably before the present cathedral. Other subjects are the Wheel of Fortune, the Seven Ages of Man, Socrates and Crates climbing the Mountain of Virtue; together with the ten sibyls and figures of Faith, Hope, and Charity; these last and the sibyls are placed in the aisles, and belong to the sixteenth century.

"I have now, I think, given as correct an account as I can of the various pavements of incised stones that I have been able to make myself acquainted with, either by books or actual inspection: that there are others I can scarcely doubt; more especially in Germany, a country so rich in the arts of the Middle Ages; but, neither have I seen them myself in that country, nor have I been able to find an account of any.

"It appears to me very desirable that some endeavours should be made to introduce this beautiful description of pavement into the choirs and richer portions of our cathedrals and churches, and in some measure to substitute a material affording opportunities to the artist to embody his ideas, in place of what are now called encaustic tiles; which, however they may recommend themselves by the excellence of their manufacture, generally end by sickening us of their endless repetitions of the same rose, the same *fleur-de-lys*, and the same scroll. If this holds good with regard to our churches, how much more must it be with regard to our public buildings, where black and white marble pavements, and tiles with the badges of extinct dynasties, usurp the place of those representations of the history of a people which would indeed enable us to find sermons in stones.

"I do not mean to assert that it becomes us to copy the errors of our forefathers in natural history and place them in our cathedrals. But the other sources of design remain equally open to us as to them: the Bible is the same now as then: the same virtues and the same vices affect us: the arts abstractedly are the same (would that their excellence were identical); so are the fables of Æsop (for at least the beasts and birds have not changed their costume), and surely the modern discoveries in natural history would furnish us with beings as strange as any which ever presented themselves to the compilers of the Bestiaria. In fact, time has added to rather than diminished our choice of objects.

"Above all, in designing new subjects, we must be careful, to the last degree, to give them a sharp and energetic outline even when copying from nature; unless the subjects are really copied directly from nature, there can be no freshness or originality about them. In designing a group of figures, it will be necessary to have the living model and good stout cloth garments; for a man may copy mediæval figures for ever, and yet be unable to design as they did in the Middle Ages; for it is to be believed that then, as now, really good figures (and there were not a few of them produced in the thirteenth and beginning of the fourteenth centuries) were copied directly from the life. If monsters must be employed, why not follow the advice of Leonardo da Vinci, who recommends us in this case to copy parts of existing animals, and afterwards to join them together? but I think the giraffe, the kangaroo, and the apterix, would be as effective as any mediæval chimera; to say nothing of the resources we might derive from the antediluvian world: truth is always stranger than fiction.

"Again, in designing an incised slab, our great aim should be to make the object cover the ground pretty equally, so as to leave no very large spaces of cement which would be liable to be worn into holes. When this cannot be done, a small circle is left, so as to diminish the space and balance the composition These little circles occur very frequently in the St. Omer slabs. When this space becomes larger, as in the Taurus, at Canterbury, they become quatrefoils; and when, as in the equestrian figures, it becomes still more extensive, a stem of foliage supplies their place. Another point to be considered is the termination of the lines of the drapery: they should

never, if possible, end in a sharp point, but rather in a blunt point, with a nick at the end. The object of this is evident: the workman can get his drill or chisel to the end of the latter, whereas the former must necessarily be shallower towards the end, and consequently soon become obliterated in that part, especially when the stone has become worn down to the depth of an eighth of an inch, as the dalles of St. Omer have.

" Again, the borders should be composed of a stout, strong network, of two or more scrolls: if a single scroll is used, figures should be introduced, to restore the proper balance, and give it strength. An additional amount of energy is got by not making the scroll homogeneous with the outer line of the border: a good strong line should be employed to divide them.

" Altogether, I see no reason why incised slabs might not become the receptacles for the very best artistic talent we can procure,—only taking care always to preserve a certain energy of outline, for which we could find the most valuable hints in the Egyptian hieroglyphics and Etruscan vases.

" Having designed our dalles, the next thing is how to arrange them. It will be perceived that the small ones have a plain border round each, which enables us to place them in juxtaposition, without requiring any intervening plain border: they can therefore serve as a ground in which to insert the larger subjects, or can form a subsidiary border round one of the intermediate-sized slabs, so as to enable it to range with the larger.

" But, of course, the whole arrangement of a pavement depends on the disposition of the large subjects. Now these latter, in western Europe, are generally either lozenge-shaped or circular, and occasionally quatrefoiled. If the space required to be paved was small, such as the sanctuary of a church, a species of diaper might be formed by making the large dalles touch at their edges, as at Canterbury, and the examples from St. Denis, the interstices being filled up with plain dalles or mosaic or cement of a different colour. If the space is rather condsiderable, a more complicated form of diaper was adopted, as in Abbot Seabrook's tile pavement in Gloucester Cathedral, where every alternate row of the diaper is made up of smaller and unequal members, thus affording ample space for detaching the subjects, by means of a plain border. When, however, the space was still larger, as a whole choir or a large chapel, it was divided into three or more longitudinal strips by means of borders: these borders were again filled with a diaper such as I have above described, only varied in each strip. The middle strip, of course, would be the widest, and contain the most important subjects; while those of subsidiary interest, such as the signs of the zodiac, the labours of the year, or the battle of the virtues and the vices, would be referred to the sides.

" A border would run all round this composition, but I am very doubtful whether it would enclose the first and simplest; for the western artists during the Middle Ages were not over fond of borders, exhibiting thereby a great contrast with their Italian brethren, who followed the antique, where the border often forms the largest part of the composition.

" I should not omit to state that a large square subject was generally placed in the sanctuary before the altar. This, in Prior Crauden's Chapel at Ely, represents Adam and Eve; and M. Deschamps has very properly placed a great slab of the death of the Virgin in a similar position in his very clever restoration of the pavement of St. Omer. It will be perceived that I have been obliged to resort to tile pavements to find types for the general arrangement, on account of the deficiency of any example of incised stones remaining *in statu quo.* But I think that there could have been but very little difference between them in this respect, for the subjects show that the majority of incised stones were intended to be used lozenge fashion, in the same manner as we generally find the tiles arranged in the more perfect pavements which have come down to our own times. One word more on the cement, or, as the French call it, the mastic, with which the interstices are filled. An analysis has been made of that at St. Omer, by M. Tavernier: it was found to consist of lime, mud, pounded brick, rosin, and colouring matter: the rosin being in the proportion of one-sixth of the whole. It would appear that the materials, with the exception of the rosin and part of the lime, were made up into a kind of clay, which was burnt and ground into powder: it was then mixed with the colouring matter, the rosin, and the rest of the lime. The accounts of this process, which are repeated in the same words both in the work of M. Deschamps and M. Wallet, are rather confused; but the above appears to me to be the meaning, as far as I can make it out, inasmuch as two analyses are given and one receipt for the synthesis which agrees with neither of the former.

" M. Deschamps recommends the hot cement used by marble masons; and it is with this that the restoration has been made. M. Vandambosse, by whom the dalles of St. Omer have been restored, informed me that his cement was composed of one-quarter of wax, three-quarters of rosin, besides powdered stone and ivory black: however, he added, the workmen were not particular to a shade with regard to the proportions. Of this there is

good proof in one of the largc equestrian dalles fixed against thc wall: in one place thc cement has cracked, while in anothcr it runs out like honey: however, it is but justiee to add, that generally speaking it has stood very well. Probably where one eolour only is to be employed, there is nothing superior to the modern Roman eement: unfortunately its tone is so strong, that any attempt to colour it would require so mueh pigment that all the strength of the eement would be destroyed. Parian eement is mueh better in this rcspect, but does not possess sufficient properties for resisting damp to reeommend its use in any work required to last for centuries, as a pavement of a ehureh.

" I regret much that want of time has preventcd me from making any experiments in this matter. That we ean obtain a eement whieh will take eolour and resist the damp eannot be doubtful in an age whieh is, *par excellence*, the age of cements: it ean only require a little time and patience. I may here observe that M. Wallet, who deseribcs the slabs before they were restored, cnumerates the following colours as being visible:—brown of various tints; slatc colour, more or less deep; briek rcd, more or lcss yellow; and bright red. One or two of the smaller slabs which have escaped the restoration, and are at present in the Museum, present us with a cement of a graniculated appearanee, like eoarse gunpowder mixed with little pieces of brick. That at Canterbury is much finer, and there is less briek; but when it does occur, it is in much larger pieces.

" If marble be used, probably the best thing would be to burn shellac mixed with colour in the ineisions with a hot iron. Thc lead filling in, as in the St. Nieaise pavement, is mueh the most diffieult of all, inasmuch as only a small portion of the lead is run at a time: in this case the incisions should be undercut, and small drill holes madc in the angles, in order to prevent the lead from moving.

" The prineipal objection to this last proccss is, that in course of time the lead oxidises on the surfacc, and becomes nearly the same tint as the stone itself: the best remedy for this would be to oil or wax the stones at intervals, much in the same way that oak floors are kept in order.

" Thus there are no valid reasons why these pavements should not share in the general *renaissance* of Christian art. Luckily there rcmains enough to enable us to effeet this in all certainty; and it must be a subject of congratulation that what few examples havc been spared to us belong to the golden period of Christian art and poetry—the age which presented us with thc Cathedral of Beauvais, the Abbcy of Wcstminster, the Niebelungenleid, and the Divine Comedy."*

Plate IV. From the Pavement in the Chapter House, Westminster. Double Plate.

This pavement, of whieh our Plate represents the half, was examined in January, 1841, by the late Lewis N. Cottingham, F. S. A., in order to proeure suitable examples for the tiles proposed to be used in the restoration of the Temple Chureh. On the removal of portions of the boarded floor, by whieh it had long been covered, the pavement was found to be in a very perfeet state, few tiles being broken, and the eolours, generally, as brilliant as when first laid down. The patterns are disposed in bands about three feet six inches wide, running from east to west, divided by lines of narrow border tiles.

The king, queen, and abbot are very interesting, as furnishing by their costume an intimation of the probable age of the Chapter-house tiles in general. They may be eonsidered to represent Henry the Third, his Queen, and the Abbot of Westminster. The subjeet of it is the legend of King Edward the Confessor bestowing a ring on St. John the Baptist, who appeared to him in the guise of a pilgrim. A harper is introdueed in each band of figures. The ehimeras introdueed in the spandrils of the shield tiles are of the same pattern as those found on the walls of the Chapter-house at Westminster.

Plates V. and VI. Specimens of the tiles more at large.

Plates VII. to XII.† From Jervaulx Abbey in the County of York.

* " The Dalles of St. Omer and Blaringhem have been published and illustrated by M. Hermand, M. Wallet, and lastly M. Deschamps, who has made a very interesting restoration of the pavement of the choir of the Cathedral of St. Omer, in the ' Annales Archéologiques' of M. Didron."

† These plates have been copied from a series of large eoloured drawings, most earefully made from the originals in the possession of the Marquis of Ailesbury, taken when the pavement was first diseovered, and correeted, from original tiles still existing, by the Rev. John Ward, Reetor of Wath, near Ripon, for the purpose of exhibition at the meeting of the Archæologieal Institute at Winchester in the year 1845. To that gentleman I beg to offer my thanks, not only for the loan of his valuable drawings, but also for the zeal he has shown in endeavouring to promote the suecess of this publication.

Pavement formerly existing at Jervaulx Abbey in the County of York.

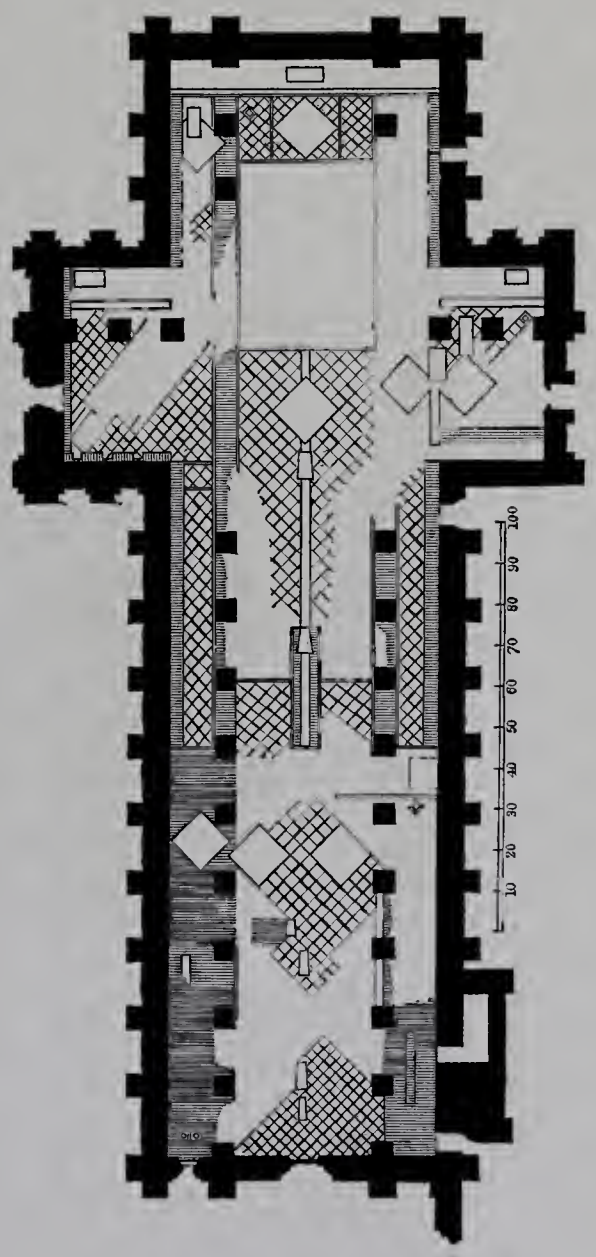
JOREVALLE, DE VALLE URI, or as it is more commonly written, Jervaulx Abbey, is situated in the valley of the river Eure, in the parish, and a mile eastward, of the village of East Witton in Yorkshire, and at no great distance from the towns of Bedale, Masham, and Middleham, in the North Riding.

Ample references to books and records relating to the foundation of the Abbey, will be found in Dugdale's Monasticon, vol. v. page 567 of the Edition of 1825.

The property has been for a long period in the noble family of Bruce,* and for centuries the Abbey had remained in that state of utter demolition, to which it had been reduced after the dissolution of the House.

In the year 1807, an accidental discovery of one of the piers in the cloister, determined the then possessor, the late Earl of Ailesbury, to lay bare the site of the buildings, with the view that everything that might be discovered interesting to the antiquary, might be carefully preserved. The excavations revealed the singular and unknown fact, that the walls of the church had not been demolished to the ground, but that from three to four feet in height remained under the rubbish and ruins of the rest of the building.† This had fallen upon these walls and the floor of the church in such a manner, as to preserve perfectly, not only the basement with all its ornamental details, but also a large portion of the pavement of the building, many ancient grave stones, a stone altar standing uninjured in its original position, and the different steps and other divisions of the church itself.

The whole area having thus been laid open under the inspection of the Earl, an artist was employed by him to measure the ruins, to make a general plan of the church, and to prepare drawings in illustration of the pavements.



This collection is now in the possession of the Marquess of Ailesbury, and by his Lordship's permission, tracings were taken from the drawings a few years ago, from which those we have copied in our engravings were made. Great pains have been taken to restore to the exact size of the original pavement every part that the first artist had drawn on a reduced scale. This has been done by reference to portions to which he added a scale, and by the actual admeasurement of such of the tiles themselves as have come down to the present time.

From the regularity of the plan it is evident that the church was erected upon the original design; and from the character of the remains, it was in all probability commenced soon after the community had removed from their first settlement, a bleak and uncongenial spot at Fors, twelve miles higher up on the river Eure, to their subsequent tenure at East Witton, in the year 1156; and that it was finished late in that century.

By reference to the ground plan it will be seen that almost all the interior of the church was laid with encaustic tiles. The parts tinted on the plan were plain red tiles, and are found generally lengthwise between the piers, and also in the aisles of the nave. The arrangement of the decorative portions is shown by the simple lines, and they occur in the nave, choir, and transept, and at the east end. One remarkable portion, measuring about forty-six feet in length, and spreading over the whole width of the choir east of the central tower, appears not to have been laid with tiles, and it is now impossible to state what the original pavement was; though it might have been of some material, as marble, or mosaic, as at Westminster, more saleable than the rest, and therefore removed at the time of the general destruction in the year 1538, when we find that several valuable articles were disposed of, particularly the bells and nearly four hundred fothers of lead; or this place might have been reserved for stalls. It is evident that it could not have been laid bare by an accidental destruction of a portion of the pavement, such as might have been occasioned by the overthrow of the central tower; for its limits are regularly defined, and the general pavement bounding those limits appears for the most part preserved, especially towards the choir and east end.

The general arrangement of the pavement throughout is of panelling in the form of diamonds or lozenges 27 inches square, which are made up of thirty-six tiles, each measuring $4\frac{1}{2}$ inches.

The lozenge panels are separated from each other by narrow interlacing borders of small red tiles, which are somewhat less than two inches square, also set diamondwise and having the angles filled in with

* Granted A.D. 1601, by James I. to Sir Edward Bruce, before the king came to the throne of England. Sir Edward was ennobled in the year 1604, when he was created Lord Bruce of Kinloss. He was also made Master of the Rolls, and lies buried under a handsome monument in the Rolls Chapel.

† The Abbat's lodgings, however, with the kitchen and other offices had escaped entire destruction, and of some of these buildings almost the whole elevation still remains.

half tiles in black. The same red and black tiles are also used in double and treble rows, with edgings of the same set square, as borders to the large and magnificent patterns which come next to be noticed. The plan shows that there were eight of these patterns in the church. Two of them occur in the nave between the fourth couple of piers from the west end, and one in the aisle to the north of them. Another is placed immediately under the central tower. Two large patterns are coupled together at the entrance of the south transept, in a line with that under the tower; another is placed immediately in front of the high altar, and the eighth is near the east end of the north aisle of the chancel.

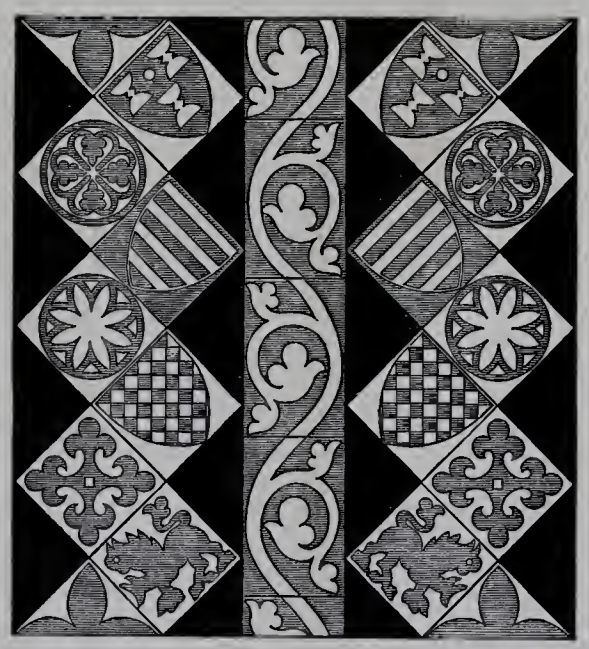
Only three of these patterns have been preserved in the detailed drawings, but portions of others may be detected among the scattered single tiles still remaining about the Abbey.

It is presumable, therefore, that they all differed in size or detail, or in counterchange of colours, though in all, the general arrangements were the same. It may be observed here, that counterchange of the colours of the tiles prevailed to a great extent at Jervaulx, and almost every pattern being thus differenced, the variety in consequence was very great.

All the patterns are bordered with tesseræ of red and black tiles, as shown in the example marked E. C. varying in width according, as it should seem, to the space to be filled up in the general pavement. Our specimens vary in size as follows: the E. C. with its border, measures 8 feet 7 inches, the R. S. 6 feet $11\frac{1}{2}$ inches, and the third pattern, 7 feet $1\frac{3}{4}$ inches; but there must have been one at least of larger dimensions, perhaps that before the high altar, as the arc of the circle of some of the remaining tiles, and those apparently not exterior ones, indicate a circumference beyond any of those preserved in the drawings.

Besides the large patterns, there was another of smaller dimensions, and of earlier date, which may have furnished the idea for its more splendid rivals. This forms the last plate of our series, and is repeated in different parts of the church five times. It is enclosed within a border of the usual red and black tesseræ, and with this enclosure measures $34\frac{1}{2}$ inches square. Two of these patterns are laid together, not diamondwise, but square, in front of the door at the west end of the north aisle of the nave. There is part of an altar remaining in the south aisle of the nave, between the fifth and sixth piers from the west end, and before this the small pattern is set diamondwise. It is found again in front of an altar in the south transept; and lastly near the high altar, to the north of the large pattern.

There is yet another pattern to be described. This is a long narrow strip, $15\frac{3}{4}$ inches wide, leading from the entrance of the choir, which seems to have commenced between the sixth or seventh pairs of nave columns to the margin of the space eastward, already described as not having been laid with tile.



This middle walk is interrupted in its course by two grave stones in the centre of the choir, and by the large pattern under the central tower; it also divides the general pavement of the choir into two equal portions. For thirty or forty feet from the entrance to the choir it is bordered on each side by a narrow width of plain red tile. The pattern consists of a flowing yellow scroll on a red ground in the centre: on each side are small square tiles placed diamondwise, and so as to form a length of zig-zag or chevron pattern, the angles of which are filled up with half squares of black tile. On the tiles comprising the zig-zag or chevron pattern, which are yellow, are four shields of arms and four small geometrical figures in red. These are repeated seriatim throughout the length of the pattern, the shields occupying the inner and the geometrical figures the outer angles of the chevron. The four shields above noticed bear the following coats, and some attempt to appropriate them is now made. First a Lion, passant, not on a shield; this might have been the badge of John de Kingston, first Abbat of Jorevalle, who founded the church. At a later period we find, that the family of Kingston in the county of York bore Sable, a Lion, Or, with tail forked. The second is a shield containing Barry of eight. This may be given to Adam de Stavelay de Dent, who gave a considerable estate to the Abbey, and bore for his Arms, Barry of eight, Argent and Gules, over all a fleur-de-lys, Sable. But the celebrated Bryan Fitz Alan, Lord of Bedale, a town near to Jervaulx, also bore a similar coat, namely Barry of six, Or and Gules, as it appears on his tomb at Bedale; though his arms are sometimes quoted as Barry of eight. His ancestor was Brian Fitz Scolland, who gave three caracutes of land to Jorevalle. The Constable family and the Greys, both of Yorkshire, also bore Barry of six. The third coat is lozengy, and the fourth a roundel between three cups. Neither of these appear, from a cursory examination, to bear reference to names still existing in the cartulary of the Abbey. The Blount family and the present Fitzwilliam family bear the one, and the Botillers and D' Argentins the cups; but the roundel ought to fix this coat. There is also a single tile, divided quarterly, but without a shield, bearing in the first and fourth a dragon, and in the second and third a spread eagle, double headed. Nothing relative to this has been discovered, and it is not impossible, that like many other tiles, it may only be emblematic of the treading such monsters under foot.

It is much to be regretted that nearly the whole of this magnificent pavement has now disappeared. Hardly fifty figured tiles can be found about the building; the rest have been purloined by travelling antiquaries, or those who imagine themselves to be such, and who seem unconscious of the mischief of which they are guilty while indulging these pilfering propensities.

Remains of a Tile Pavement recently found within the precincts of Chertsey Abbey, Surrey.

THE Tiles represented on the accompanying Plates are taken from fragments of a very remarkable pavement once existing in Chertsey Abbey, the larger portion of which were discovered in the year 1853.

It is somewhat singular, that, although the destruction of this extensive and richly-endowed Abbey was so complete that scarcely one stone was allowed to remain on another, or even a tile to escape mutilation, no record has yet been found of the time when this destruction took place, under whose authority it occurred, or of any of the circumstances attending it.

The first notice of these ruins I have been able to find, is given in the "History of Surrey, by Manning and Bray," from Aubrey; who, writing in the year 1673, says, "Of this great abbey scarcely anything of the old boundary remains except the out walls about it; out of the ruins is built a fair house, which is now in the possession of Sir Nicholas Carew, Master of the Buckhounds. The town lies very low; and the streets are all raised by the ruins of the abbey."

The next is a curious and interesting letter by Dr. Stukeley respecting "Cæsar's passage over the Thames," addressed to Dr. Ducarel in October 1752 (and published in the Gentleman's Magazine for March, 1797). He thus described the spot where Chertsey Abbey once stood; for even at that time there were scarcely any features to be recognised of this extensive foundation:—

"I went with eager steps to view the abbey, or rather the site of the abbey, for so total a dissolution I scarcely ever saw, so inveterate a rage against even the least appearance of it, as if they meant to defeat even the inherent sanctity of the ground. Of that noble and splendid pile, which took up four acres of ground, and looked like a town, nothing remains; scarcely a little of the outer walls of the *precinctus*.

"The gardener carried me through a court on the right-hand side of the house, where, at the entrance of the kitchen-garden, stood the Church of the abbey; I doubt not, splendid enough. The west front and tower-steeple were by the door and outward wall, looking towards the town and entrance to the abbey. The east end reached up to an artificial mount, and all the terraces of the pleasure-garden on the back-front of the house, are entirely made up of the sacred *rudera* and rubbish of continual devastations.

"Human bones of the abbots, monks, and great personages, who were buried in great numbers in the church, were spread thick all over the garden, which takes up the whole of the church and cloisters, so that one may pick up handfuls of bits of bones at once, everywhere among the garden stuff. Foundations of the religious buildings have been dug up, carved stones, slender pillars of Sussex marble, monumental stones, effigies, crosses, inscriptions, everywhere; even beyond the terraces of the pleasure-gardens.

"I left the ruins of this place, which had been consecrated to religion ever since the year 666, with a sigh for the loss of so much national magnificence and national history. Dreadful was the storm which spared not at least the churches, libraries, painted glass, monuments, manuscripts; that spared not a little out of the abundant spoil to support them for the public honour and emolument."

A considerable mansion, called the Abbey House, existed (probably on the site of the one mentioned by Aubrey) till about forty years since.

John Henderson, Esq. of Montague Street, Russell Square, whose father was the tenant of the property before that time, tells me the building was somewhat in the style of the old British Museum; with a high-pitched roof, and detached wings for the offices. The hall was paved with slabs of black and white marble. The staircase was of oak, with paintings, he thinks, by De Verrio, and on the landings were colossal figures of the cardinal virtues. The painted ceiling above the hall represented an assemblage of the heathen divinities. The rooms were wainscoted, but none of them very spacious. A few steps at the back of the house led into a formal quadrangular garden; a lawn with gravel walks occupied the centre; sloping terraces formed of the debris of the abbey, and bordered by lofty trees, led to a ha ha (connected with the abbey river) which bounded the pleasure-garden. The kitchen gardens were very extensive, and the walls seem to have been built out of the ruins of the monastery. A back-water of the Thames, called the Abbey River, bounded the property and separated it from Laleham Meadows. Wall-fruit of a remarkably fine quality, peaches, apricots, nectarines, &c. extended over a quarter of a mile, and were produced so abundantly that pigs were fed from the refuse.

The estate belonged to a brother and two sisters of the name of Barwell. The former, when a boy, had enlisted as a private soldier, and served in America. During the occupation of the Abbey House by the late Mr. Henderson he returned; made good his claim; married a person of low habits and birth; dissipated his portion of the estate; and died a helper in the stables of the Swan Inn at Chertsey.

The neighbourhood at that time became so much infested with lawless and desperate characters that a

residence, offering temptations either to thieves or poachers, became no longer agreeable, or even safe. Mr. Henderson therefore transferred his interest in the property to a Mr. La Coste, at that time a miller, and subsequently a banker in the town. Soon after this event the house was pulled down, the terraces levelled, and the ground occupied as a market-garden; at present a portion of it is laid out for the building of houses of a small and inferior class.

Bones and fragments of tiles have been constantly dug up by the various gardeners, and some were exhibited to the Society of Antiquaries so early as the year 1787. Two small circular ones, representing busts of a king and a queen, were engraved at page 452 of vol. viii. of the Archæologia. Others were disinterred about the year 1820, some of which are in the possession of the Rev. I. C. Clarke, of Cowley House, Chertsey, and some were employed to floor a summer-house at Saint Anne's Hill. A number of small ones are in the museum of the late Sir John Soane, and many are, doubtless, deposited in private collections, though I have not been fortunate enough to meet with them.

I believe no further discovery of importance took place among these ruins till the year 1853, when Mr. Grumbridge, the present owner of the property, conceived the idea of building "a fair house" out of them, as had been done before for the one occupied by Sir Nicholas Carew. On digging for stone for this purpose the workmen came to a surface of concrete, on which were laid a large number of enriched tiles. But as Mr. Grumbridge found the workmen spent a great deal of time in examining them, he put an end to what he considered might prove to him rather a costly curiosity, by transferring their operations to another part of the building.

At the same time he had the tiles removed to a shed on his premises, from which a considerable portion, and those the most perfect, were stolen, and have not since been heard of.

The remainder, about a cart-load, were left in a heap, and attracted the attention of Mr. Shurlock, a medical gentleman lately come to reside at Chertsey, who, although he had never before devoted his attention to Archæological pursuits, had the natural good taste to perceive the beauty of the designs impressed upon these fragments, as well as their great interest in an antiquarian point of view. He had them picked out from the dirt, and set about collating them; and, with great labour, succeeded in bringing together (in a more or less perfect state), and tracing, about a hundred and fifty different designs. He then sent two or three of the tiles to Mr. Minton, to whom we owe the revival of the manufacture of encaustic tile pavements, which induced him, in company with Mr. George Gilbert Scott, to whose taste and skill we are indebted for so many beautiful churches and successful restorations of our cathedral architecture, to pay a visit to Chertsey.

The result of that visit was a subscription, headed by these gentlemen, to the extent of ten pounds; and ten pounds was added by the Surrey Archæological Society, making in the whole twenty pounds.

With this sum, and some further outlay on the part of Mr. Shurlock, he was enabled to excavate a piece of ground about twenty yards wide, reaching from the house built by Mr. Grumbridge to the boundary hedge, tracing foundation walls supposed to be those of the south side of the nave and south transept of the Abbey Church, and part of the Chapter House. Some of the walls were ten feet deep, and eight-and-a-half wide. Within the south transept were ten coffins, one of Purbeck marble, with an early English Cross on the lid. Another coffin was of oak encased in lead; but most were formed of rough stones cemented together, without lids, the corpse apparently having been covered with mortar.

Near the Purbeck stone coffin was a floor of concrete, on which were tiles lying in a state of confusion; some with the faces downwards; nearly all broken; and, when two of the same design were found, they were almost invariably broken in the same part. Mr. Shurlock made a model in cork of the transept walls and the ten coffins, and the ground about them at the time of this excavation. This ground, there is every reason to believe, has never been broken below the surface since the destruction of the Abbey.

Of the history or time of construction of this pavement, or pavements, nothing is known; an approximation to its date can only, therefore, be arrived at after a careful study of the style of ornamentation employed, the character of the inscriptions, and the details of civil, military, and ecclesiastical costume, with their accompaniments, of the various groups which form a leading feature of the composition.

I may observe, in the first place, that if all the tiles found belonged to one pavement, it is evident they were executed at different periods. The arabesques of the later were copied from the earlier ones; but the character of the inscriptions is altogether different. In the one the letters are larger, more Roman in form, and are what have been termed pearl letters, from having small circles or imitations of pearls attached to the centres of the upper and lower curves of the rounded ones. Each word also, or part of a word, and frequently each single letter, is formed of a separate tile; while the more recent inscriptions are in the ordinary Longobardic character, and are all attached to the spandrils or surrounding ornament. The same may be said also of the grotesques; I should not, therefore, be disposed to give these tiles a date earlier than the beginning of the fourteenth century: but I think the others may fairly be placed some fifty years sooner. The character of the inscriptions agrees with the time, while arabesque patterns, composed of branches terminating in cinquefoil leaves, are commonly met with, both in carvings and illuminated drawings, even of the twelfth century; while the flat mitre of the bishop in the small medallions, and the patterns apparently copied from embroidery, if taken alone, might be considered of that date. The civil costume, shown on the various medallions, was common to a long period; we can only, therefore, arrive at something approaching precision by a consideration of the military dress and equipments worn by the various combatants. Of these the helmet seems the only article in which the fashion of a particular time can be traced, as the knights in all other respects are habited alike, that is, in plain surcoats and chain-mail. The helmets are, some cylindrical and square-topped; some, instead of being flat-topped, show a slight curve towards the centre, while others are

slightly curved in front; and one has a narrower shield than the others (that charged with the carbuncle), and a conical helmet; but none of them show the moveable ventail which came into fashion about the middle of the thirteenth century, or the sugar-loaf form which prevailed towards the end of it. We may, therefore, I think, fairly attribute these designs to a date not later than the first of these two periods.

Of the general design of the pavement we can form but a very inadequate idea. The most conspicuous portion was evidently the medallions, which were surrounded by very elegant ornament and inscriptions. And as a considerable variety of border tiles, some with continuous flowing patterns, and others with devices have been found, there can be little doubt that the whole were enclosed within an ornamental framework; but besides these are many square tiles of different sizes of a foliated character, or containing small medallion busts of kings, queens, bishops, &c., and others having the signs of the zodiac, seasons, chimeras, and grotesques, and also a quantity of plain tiles in yellow, red, and black; the latter presenting a great variety of geometrical forms, squares, octagons, lozenges, star-shaped, &c. These were doubtless employed to give additional effect to the more elaborate and important parts of the composition by a contrast with the simplicity and repose of others. Some of the bands round the medallions are formed of a series of coronets, others of inscriptions, and many of grotesques (of the latter six varieties are in Mr. Shurlock's collection), but as they were found separately we have no guide for their arrangement. They have therefore been put together as taste seemed to dictate.

It is impossible to examine these Tiles without being struck with the general identity of character of the ornamental portions of them with the stained glass of the same period. A similarity of effect in colour, as well as in drawing and composition, has been attempted, so far as the employment of the three simple colours of yellow, red, and black would admit of it—yellow, red, and brown, I should rather say,—the Tile in its unbaked state being white, red, and black, but by the addition of the semi-opaque reddish-yellow glaze, the white became yellow, and the black a dark brown. Something of the sparkle of stained glass has also been attempted, by the introduction at the quadrature of the circles and the junction of the spandrils, of small pattern tiles, with a counter-change of colours.

The single exception to an apparent imitation of stained glass is in the patterns between a portion of the circles, as shown in the engraving of the King with the Harper. This, from its flat band-like treatment, would appear to have been copied from embroidery, and is exceedingly similar in its details to that on the vestments of Thomas à Becket, preserved at the cathedral at Sens, and most likely of English workmanship.

It is exceedingly unfortunate that, from the numerous fragments of inscriptions hitherto discovered, a few containing complete words, but more generally only portions of words or mere letters, it has been found impossible to construct a complete sentence calculated to explain either the subject or subjects the various groups of figures were intended to illustrate, or a single event presented on any of them. As none of these words show any portion of a sacred inscription, or the figures on the medallions of ecclesiastical costume, the probability appears in favour of their having been selected from some of the romances or chronicles so popular during the earlier portions of the middle ages.* One fragment represents two men quarrelling over a chess-board. This incident forms the commencement of the romance of the 'Quatre filz Aymon,' but the other subjects cannot be connected with that story.

From the words Regi Ricardo appearing on two of the tiles, it seems likely that some of the scenes are taken from the adventures of Richard Cœur de Lion. This may have some confirmation from one of the tiles showing an equestrian combat between two knights, one of whom bears on his shield a single lion, similar to the one on the first seal of Richard, with the exception of its being reversed (a mistake likely to occur in an article taken from a mould by a person most probably ignorant of heraldry), while another, of a single knight mounting a hill, and charging with his spear, and having his shield in profile, has three lions, like the second seal of that monarch.

The only other Coats of Arms yet found are the carbuncle, the ancient badge of the House of Anjou, assumed by Henry II., borne by a horseman attacking a dragon; and the shield of a knight on foot, in combat with a lion, charged with a chevron, one of the earliest devices known in heraldry. On a roll of arms of the time of Henry III., published by the late Sir Harris Nicolas, it is given to Moris de Berkeley, gules and argent, and to William de Kimbe, or and gules, within a bordure sable. And in another roll of the time of Edward I., of which a copy is preserved in the Heralds' College, it is borne, with differences of blazonry, by the following persons,—Sir Henry Tyes, le Baron de Stafford, Sir William Ynger, Sir William Manyfield, Sir William Hawton, Thomas de Berkeley, and Robert de Wilsby.

The subjects represented on these interesting tablets are exceedingly various. There are scenes of love, and scenes of war. Kings are found seated alone in their dignity, or reclining on couches, holding converse with fair damsels, or listening to harpers. In one of the former his majesty is holding a portion of his mantle before his nose in a very significant manner, as if the perfume of his lovely companion was not quite agreeable to the royal nostrils. Some represent people crossing the sea in ships; others castles, with their attendants; but the most popular stories are evidently those showing encounters with lions. These occur in a variety of forms, and one represents an amazon riding a lion, armed only with an anelace, curbing him most vigorously, and apparently endeavouring to force his jaws asunder, but as nearly the whole of the lion's head is wanting, the precise action is doubtful. The arms employed by the different combatants are the sword, the spear, the bow, and the cross-bow.

* This opinion is greatly strengthened by the fact of Mr. Albert Way's having recently found among these fragments the words "tourné en Engleterre," and the names of two of the Knights of the Round Table, Morgan and Tristram; Tristram's appearing in three separate inscriptions.

One subject I must not omit noticing; it is one of the earliest, if not the earliest, known representation of a trial by battle. Mr. Hewett, in his work on "Ancient Arms and Armour," says, "In the thirteenth century we first obtain a pictorial representation of the Legal Duel or Wager of Battle; rude, it is true, but curiously confirming the testimony that has come down to us of the arms and apparel of the champions." Mr. Hewett's woodcut was carefully traced from one of the miscellaneous rolls in the Tower of the time of Henry III. The combatants are Walter Blowberne and Haman le Stare, the latter being the vanquished champion, and figuring a second time undergoing the punishment incident to his defeat, that is, hanging. Both are armed with the quadrangular bowed shield and a baston headed with a double beak, and are bare-headed, with cropped hair, in conformity with an ordinance of the camp fight. Our example agrees with this description, with the exception of the square shields appearing to be flat instead of bowed.

Many of the designs on the medallions, together with others of a similar character, have been found on square tiles, measuring eight inches by six inches.

Besides the floor Tiles, Mr. Shurlock has contrived to bring together three compartments, which doubtless formed a portion of a reredos. These consist of niches with highly enriched panels and canopies, within which are placed figures of an archbishop in the act of benediction; a queen, with the sceptre in the right hand and a squirrel on the left; and a king bearing a palm branch, and standing on the back of a crouching figure. The Tiles which correspond with this figure in the other panels have not been found; these would probably show emblems by which the effigies could be identified.

Of the artistic merit of these designs, considering the materials employed, and the early period at which they were produced, it is impossible to speak too highly. The various groups are well composed; many of the figures show great energy and propriety of action, and some of the countenances have an amount of expression scarcely to be expected at that time. I may also add, that the draperies are skilfully arranged, and the folds worked out with remarkable delicacy, and as much of the effect of light and shade as could well be produced by the mere gradation of lines on a flat surface. The ornamental portions display great elegance, and singular beauty and accuracy of drawing in the details of the different designs.

I have no hesitation in saying that both in design and execution they are superior to any encaustic tiles of the same age I have yet met with. And I may, perhaps, be allowed to offer an opinion that the decorative portions of them display precisely that peculiarity of excellence by which I believe the ornamental carving in our cathedrals and churches, executed during the period termed Early-English, was, in general, superior to those of a corresponding date on the continent. Those who have carefully examined the enrichments of our cathedrals of Ely, Lincoln, York and others, Beverley Minster, the Chapter House at Westminster, and even many of our parish churches, such as that of Stone in Kent, will I think agree with me, that, although similar buildings are found on the continent displaying a more gorgeous general effect, and more elaborate treatment; for refinement, simplicity, and beauty of ornamental detail, ours bear the palm. I would illustrate this position by one feature, which may be taken as a type of others, I mean the capitals of columns, a very important one in every style of architecture. In English examples we almost invariably find the foliage forming the capital, rising gracefully in delicate branches from the shaft of the column (from which they are separated by a few mouldings), and spreading into clusters at the top, and crowned by mouldings of a somewhat bolder character, from which springs the groining of the arches. These branches, although showing the same general characteristics, have an almost endless variety of arrangement and interlacing, while every leaf is remarkable for the beauty of its outline, and the refinement of light and shade presented on its surface. They are also frequently enriched with human figures, birds, and animals, and the whole undercut with surprising skill. These excellences are sometimes found in foreign examples; but we also frequently see in the most celebrated buildings of the continent the capitals display only comparatively heavy mouldings above and below, with stray leaves, or clusters of leaves between them, without any beauty of form or expression.

I hope I may be pardoned this digression, as my object is to show that the designs on these Tiles exhibit points of detail characteristic of English workmanship, and therefore were most probably executed in this country, although it may be doubted by many, who, I believe, much underrate the taste and skill of our ancestors during the early ages of Christianity.

I cannot conclude without returning thanks to Mr. Shurlock, not only for the use of his very careful drawings, but also for the most zealous assistance in every shape in which I could make his services available. For a medical gentleman, who had never previously paid any attention either to drawing or archæology, to have devoted so much time, labour, and skill as he has done in arranging and copying these fragments, proves that he must be an antiquary by nature; and it is much to be regretted that he did not make Chertsey his local habitation many years ago, in which case numerous examples of this fine pavement, now missing, would have been preserved, at least, on paper. I beg also to offer my thanks to Mr. Grumbridge for having allowed me the free use of all the fragments remaining in his possession.

HENRY SHAW.

37, Southampton Row,
March 31, 1857.

Plate XIII. From Chertsey Abbey. Foliage surrounding a medallion containing a castle.*

Plate XIV. Ditto, containing a boat.

Plate XV. Ditto, containing a king and harper.

Plate XVI. Ditto, containing a horseman attacked by a lion.

These medallions are nine inches in diameter; the surrounding borders with the crowns, and the inscriptions are each one inch and seven-eighths in width; those with grotesques, two inches. The pateræ separating the circles are two inches across.

Plate XVII. Six medallions representing combats: all imperfect.

Plate XVIII. Six ditto, containing subjects in which the various figures are in civil costume.

Some of these medallions are composed of single tiles, while others are divided into quarters.

Plate XIX. Square and circular tiles containing signs of the zodiac, &c.

Plate XX. Three specimens of square tiles. The lower one is particularly elegant, and the diapered background in the centre of the composition gives it a character of considerable novelty. It is composed of four pieces, each measuring seven inches and a half square. The two upper ones are equally graceful, and are also formed of four tiles, each measuring three inches and a quarter.

Plate XXI. Is made up of four square tiles, two border ditto, and one very original in its arrangement, being formed of five lozenge-shaped tiles.

Plate XXII. Three niches, containing effigies of an archbishop, a queen, and a king. The whole composition measures two feet six inches, by two feet two inches wide, and is formed of twelve tiles.

Plates XXIII. and XXIV.† From the Chapter House, Salisbury.

Plate XXV. From Winchester Cathedral. From St. Mary's Church, Salshurst. From the Conventual Church, Dunkeswall Abbey; and from Romney Abbey Church.

Plate XXVI. From Great Bedwin Church, Wilts.

Plate XXVII. From Reading Abbey; and from Bradfield Church.

Plate XXVIII. From Charlton Folliot, Wilts. From Romsey, Hants. From Anjou; and the Chateau de Goucy, Picardy.

Plate XXIX. Figure of Justice. From the Cathedral of Sienna.

Plate XXX. From the old Singing School, Worcester Cathedral.

This remarkably fine pavement is in a perfect state, and is an admirable example of the mixture of plain black with enriched red tiles; the former relieving the latter, and bringing out the patterns diapered upon them with admirable distinctness.

Plate XXXI. From the old Singing School, Worcester Cathedral. From Oxford Cathedral. From Great Bedwin Church, Wilts; and from Overton Church, Hants.

Plate XXXII. From the old Singing School, Worcester Cathedral. From Dyrham Church, Gloucestershire; and from the Church at Bakewell, Derbyshire.

Plates XXXIII. and XXXIV. From Prior Crauden's Chapel, Ely Cathedral.

These tiles are put together in a somewhat peculiar manner; the yellow roses, and the small yellow quatrefoils and triangles being dropped into apertures, of their exact forms, left in the larger tiles—many

* This pavement, and that at Jervaulx, are published in a separate form, to suit the convenience of persons feeling a merely local interest in either of them, without a sufficient one in favour of encaustic tiles generally, to subscribe to the work in a complete shape.

† The engraving of the Chapter-house pavement at Salisbury is from careful drawings and measurements taken some years before the recent restoration by the Rev. Lord Alwyne Compton. Though much worn, and in many places disarranged, enough then remained to show clearly the original arrangement of every panel, excepting one pair of the smallest, which are left blank in this plate. In another of the small pairs, one panel had the tiles set diagonally to all the rest of the pavement. This blunder may perhaps have occurred at the first laying down of the tiles. In some of the larger panels, the small tiles at the intersections of the subdividing strips were so much worn, that it was impossible to determine whether they had been black, or, with one of the patterns, (rose, star, fleur-de-lis,) and, in other cases, where they were fleur-de-lis, the rule (if any), followed with respect to their directions, could not be determined.

All the tiles employed in this pavement are shown in the second plate, except the narrow tiles with three fleur-de-lis, (corresponding to those with three roses, and three stars,) and the green tiles, which are half the width of the square tiles: the other narrow tiles being one-third of that width. In the tiles representing an animal in a circle, the lion should look to the right, and the griffin to the left only. The general engraving scarcely does justice to the beauty of the pavement, as, from the small scale, the patterns are merely indicated.

of the lines, which give the effect of mosaic-work, are only incised. Besides the designs shown on the Plates, there are large figures still remaining, formed with tiles in the mosaic manner, of Adam and Eve, with the serpent entwined round the tree of good and evil, heraldic lions, and other devices. Before the high altar in Higham Ferrer's Church, Northamptonshire, there are some tiles of similar character to those in Plate XXXIII. Upon the ruins of the steps the lion and stag are used precisely like those in the border on Plate XXXIV: there are others impressed with roses and lines as at Ely.

Plate XXXV. From Harpsden Church, Oxfordshire. From the old Houses of Parliament, Westminster; and from Stone Church, Kent.

Plates XXXVI. XXXVII. and XXXVIII. From the Church at Great Malvern, Worcestershire.

"Tiles constructed with a singular intention, and of which no other examples have yet been noticed, occur at Great Malvern (PlateXXXVI.); there are two sets, each consisting of five tiles, arranged longitudinally, and evidently intended to form the decoration of the lower portion of the walls around the high altar, either to supply the place of a reredos, retro-altare, or post-tabula, the ornamental work above the altar, decorating the face of the wall or screen, against which the altar was applied, or else to answer the purpose for which wainscot or hangings of tapestry were commonly employed. The tiles composing the larger set bear the date of 1453, they measure $11\frac{3}{4}$ inches by 9 inches, and are of unusual thickness, $2\frac{1}{4}$ inches; they are decorated with the bearings of Edward the Confessor, England, Bohun, Mortimer, Clare, Le Despenser, Beauchamp, Earl of Warwick, and Beauchamp of Powyck. The series is formed of five tiles, but there are three varieties of the one which forms the base, differing only in the armorial escutcheons. The second series is dated Anno regni Henrici VI. XXXVI (1456), and is composed of five tiles of ordinary thickness, which measure $8\frac{3}{4}$ inches by $6\frac{3}{4}$ inches; the ornament consists of shrine-work, so adjusted by the juxtaposition of the tiles as to produce a very rich effect, and represent an architectural design of several stages, with scutcheons introduced at intervals, charged with the bearings of Henry VI, the symbolical bearing so much in fashion at that period, composed of the emblems of the passion, the monogram I. H. S. under a crown."*

Plates XXXIX. XL. and XLI. From Abbot Sebrok's Pavement, Gloucester Cathedral.

Plates XLII. to XLVI. From the House of William Canynges, Redcliffe Street, Bristol.

This very beautiful pavement, which is still in excellent preservation, forms the floor of a room in a very interesting old house in Redcliffe Street, Bristol, formerly the residence of Wm. Canynges, the restorer of St. Mary's Church in that town, and the ancestor of the late George Canning, and the present Lord Stratford de Redcliffe. R. Kyrke Penson, Esq., architect of Ferryside, Kidwelly, very kindly sent me tracings of a pavement in St. David's Cathedral for this publication; but, on comparing them with the plate taken from Canynge's House; I found the design identical, and the same tiles used for both floors, with a single exception. These tiles, like those at Great Malvern, are highly interesting from the number of heraldic illustrations they contain. They are as follows:—

1. Quarterly 1 and 4 per pale indented, gules and vert, a chevron or. Heytesbury.
   2 and 3 sable three bars, argent in chief three plates. Hungerford.
2. Per pale 1 quarterly argent, and gules frettée or. Over all a bendlet sable. Despenser.
   2 gules, a fess between 6 crosslets, or. Beauchamp.
3. Beauchamp as before, on the fess a crescent sable.
4. England and France impaled.

Plate XLVII. From St. David's Cathedral. From Hinchcombe Church, Gloucestershire; and from Monmouth.

The tile from Monmouth was found a few years since in demolishing the remains of an ancient structure at Monmouth. It presents an heraldic achievement, with helm and mantlings, and the inscription round the margin, Orate pro animabus Thome Coke (or Colie?) et Alicie uxoris sue. f. f. r. The armorial bearing,—Three castles, 2, 1; the crest—a griffin statant, wings raised.

* Parker's Glossary of Architecture.

DAME, The XIIIth CENTURY.

FROM CANTERBURY CATHEDRAL.

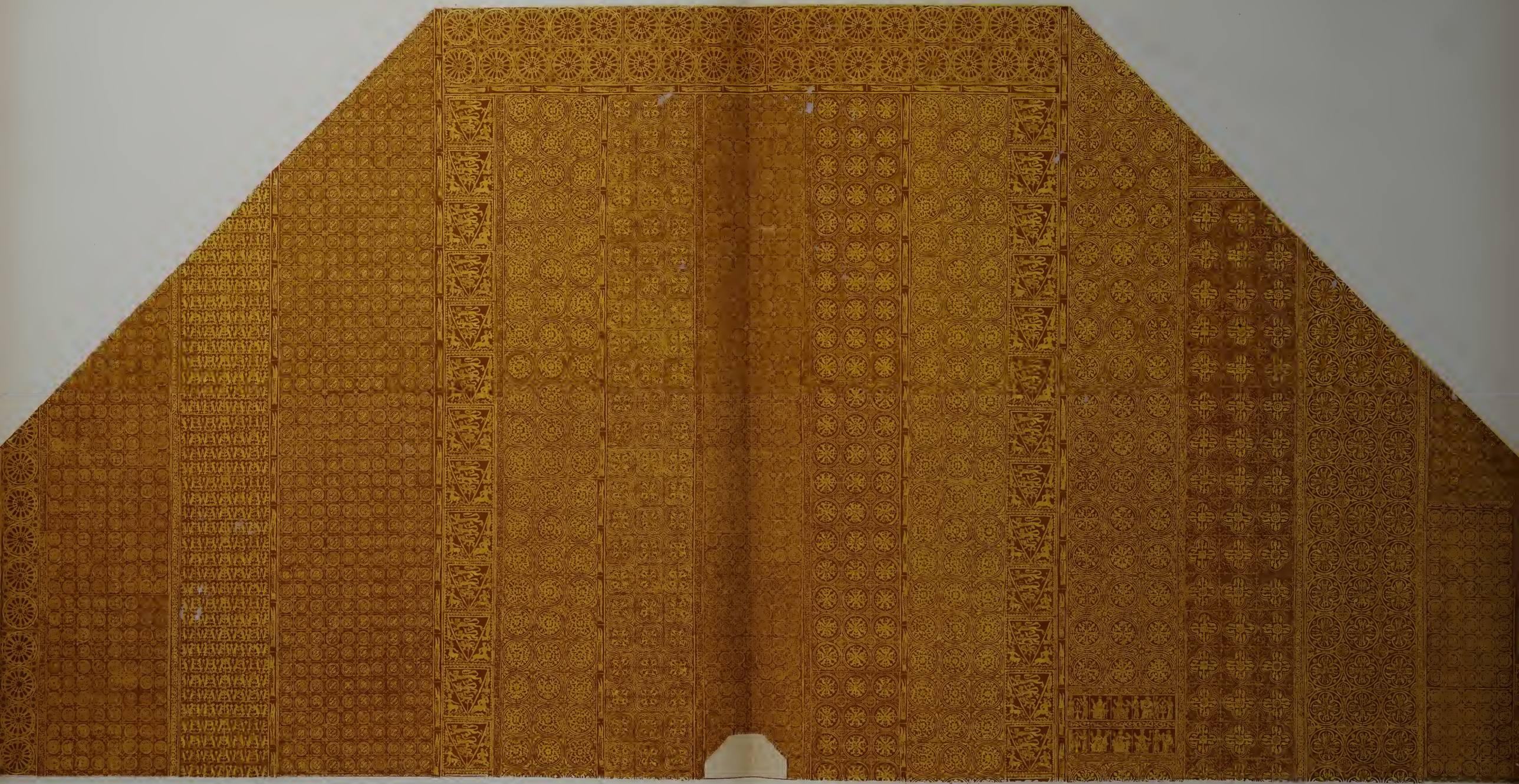
FROM THE CATHEDRAL OF St. OMER.

FROM THE CHURCHYARD OF STOKE.

SIGILLVM: WILLELMI: DVCIS: NORMANNORVM: ET: REGIS: ANGLORVM
BONITATE: DEI: ET: SANCTI: AVDOENI: MARITI: GVNNORIE: COMITISSE: FILIVS: WILLELMVS: NATVS: ET: HEREDITATE: ROTOMAGENSIS: COMITATVS: DONATVS

DATE, THE XIIth CENTURY.

DATE. ꝺE XIII^th CENTURY.



FROM THE CHAPTER HOUSE. WESTMINSTER.

DATE THE XIIIth CENTURY.

FROM THE CHAPTER HOUSE, WESTMINSTER ABBEY.

FROM THE CHAPTER HOUSE, WESTMINSTER.

DATE, THE XIIIth CENTURY.

FROM JERVAULX ABBEY
YORKSHIRE.

DATE. THE XIIIth CENTURY.

FROM TERVAULX ABBEY
YORKSHIRE.

DATE. ebe XIII^th CENTURY.

FROM JERVAULX ABBEY.
YORKSHIRE.

DATE, THE XIIITH CENTURY.

FROM JERVAULX ABBEY
YORKSHIRE

DATE THE XIII^th CENTURY

O.P. 721.68 Ad2

DATE, the XIIIth CENTURY.

FROM JERVAULX ABBEY,
YORKSHIRE.

DATE, THE XIIIth CENTURY.

FROM JERVAULX ABBEY,
YORKSHIRE.

DATE THE XIII CENTURY.

FROM CHERTSEY ABBEY, SURREY.

DATE THE XIII CENTVRY.

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FROM CHERTSEY ABBEY, SURREY.

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DATE THE XIII CENTVRY.

FROM CHERTSEY ABBEY, SVRREY.

DATE THE XIII CENTURY.

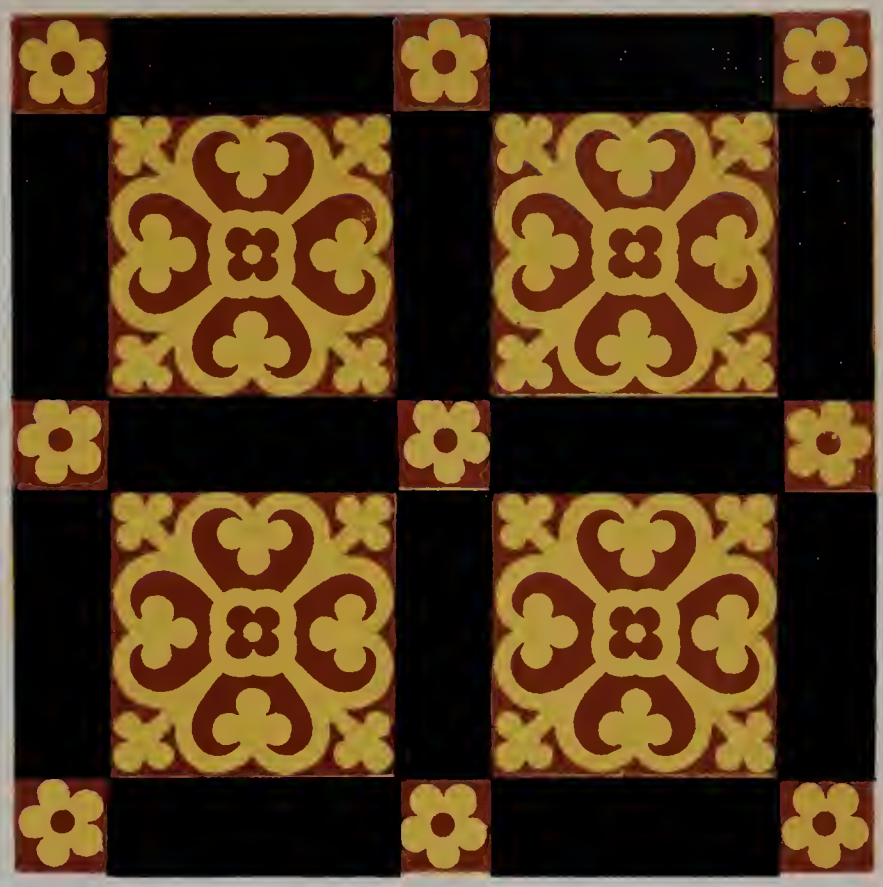
DATE THE XIII CENTURY.

FROM CHERTSEY ABBEY. SURREY.

DATE THE XIII^TH CENTURY

FROM THE CHAPTER HOUSE SALISBURY CATHEDRAL

DATE ABT XIII^th CENTURY



FROM THE CHAPTER HOUSE SALISBURY CATHEDRAL

DATE THE XIIIth CENTURY.

1.

2.

3.

4.

Nº 1, FROM WINCHESTER CATHEDRAL. 2, FROM St MARY'S CHURCH. SALISBURY.
Nº 3, FROM THE CONVENTUAL CHURCH, DUNKESWELL ABBEY.
Nº 4, FROM ROMSEY ABBEY CHURCH.

FROM GREAT BEDWYN CHURCH, WILTS.

DATE, the XIII^th CENTURY.

N° 1&111. FROM READING ABBEY.

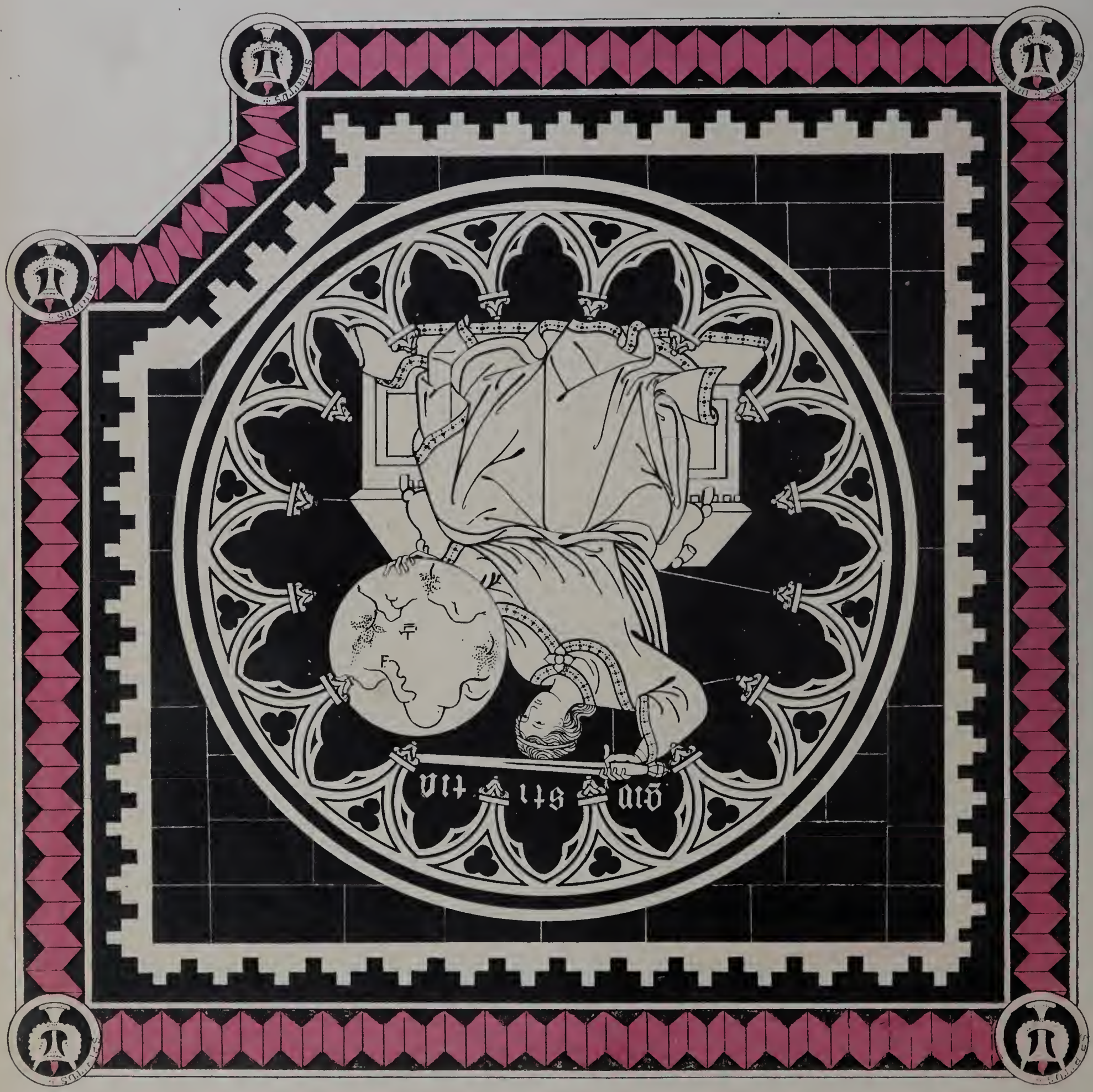
N° 11. FROM BRADFIELD CHURCH

PLATE. THE XIII^th CENTURY.

DATE THE XIII CENTURY.

№ I FROM CHARLTON FOLLIOT, WILTS.
" II FROM ROMSEY, HANTS.
" III FROM ANJOU
" IV FROM THE CHATEAU DE COUCY, PICARDY

HOW the CAMBRIAN AT SIENA.



DAME, the BEGINNING OF the XVth CENTURY.

DATE THE XIV.TH CENTURY

FROM THE OLD SINGING SCHOOL WORCESTER CATHEDRAL

DATE, the XIIIth CENTURY.

No. 1. FROM the OLD SINGING SCHOOL, WORCESTER CATHEDRAL.

No. 2. FROM OXFORD CATHEDRAL.

No. 3. FROM GREAT BEDWYN church, WILTS.

No. 4. FROM OVERTON church, HANTS.

No 1, From the Old Singing School, Worcester, Cathedral.
No 2, From Durham Church, Gloucestershire.
No 3, From the Church, at Bakewell, Derbyshire.

DATE THE XIII^Th CENTVRY.

FROM PRIOR CRAUDEN'S CHAPEL,
ELY CATHEDRAL.

DATE THE XIII^Th CENTVRY.

FROM PRIOR CRAUDEN'S CHAPEL.

ELY CATHEDRAL.

DATED, THE XVTH CENTURY.

Nº 1, FROM HARPSDEN CHURCH, OXFORDSHIRE.
Nº 2, FROM THE OLD HOUSES OF PARLIAMENT.
Nº 3, FROM STONE CHURCH, KENT.

FROM THE CHURCH AT GREAT MALVERN WORCESTERSHIRE.

DATED, about 1463.

FROM THE CHURCH OF GREAT MALVERN.

Worcestershire.

FROM GREAM MALVERN CHURCH, WORCESTERSHIRE.

DATE, THE XVTH CENTURY.

FROM ABBOT SEBROK'S PAVEMENT

Gloucester Cathedral.

DATED, 1455.

FROM ABBOT SEBROK'S PAVEMENT

Gloucester Cathedral.

DATED, 1455.

FROM ABBOT SEBROK'S PAVEMENT

Gloucester Cathedral.

DATE ABOUT 1400

A TILED PAVEMENT.

In the House of William Campinges.

PEDCLIFFE ST BRL. IC.

DATE, about 1480.

FROM THE HOUSE OF WILLIAM CANYNGES,

Redcliffe Street, Bristol.

DATED, about 1480.

FROM THE HOUSE OF WILLIAM CANYNGES

Redcliffe Street, Bristol.

DATE, about 1480.

FROM THE HOUSE OF WILLIAM CANYNGES

Redcliffe Street, Bristol.

DATE, about 1480.

FROM THE HOUSE OF WILLIAM CANYNGES,

Redcliffe Street, Bristol.

DATE THE XV CENTURY.

Nº 1. FROM St DAVIDS CATHEDRAL.

Nº 2. FROM HINCHCOMBE CHURCH, GLOUCESTERSHIRE.

FOUND AT MONMOUTH.

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